



Scales For Violin

For Beginner,
Amateur,
Professional
and Artist.

BY

Hubert Bauersachs

\$1.50

H. T. Bauersachs & Co.

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Preface.

The great secret of rapid advance is found in slow and careful practice. I recommend all these scales to be practiced with whole bows, down and up stroke counting four beats to each note. I have employed the fourth finger in ascending and descending the scale. You are compelled to use fourth finger in A flat major scale, ascending and descending and this is but one reason why I have applied this same rule to all the other scales. Furthermore this strengthens and gives special and very necessary practice to the much neglected fourth finger. A few scales within (one octave) are marked with two different fingerings. The pupil who has taken only a few lessons should first practice lower fingerings. I recommend keeping down unemployed fingers which I have not found in any other edition of scales. This method of keeping the unemployed fingers down, increases strength and independence to the fingers, as well as leading the violinist to a purer intonation. By studying this method he will be liberally repaid with a solid foundation, a brilliant technique, and a perfect intonation, all of which the ambitious violinist should strive for. When practicing these scales let each note go down in your musical soul and listen to same with the greatest intensity, and in a few months you will see the wonderful progress you have made. After a pure intonation has been obtained, these scales should be practiced in Allegro time with various bowings.

HUBERT BAUERSACHS.

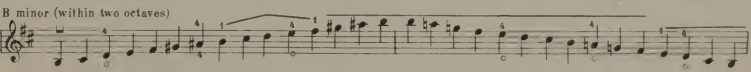
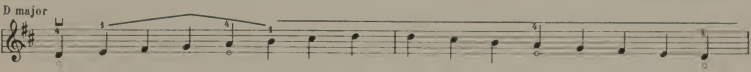
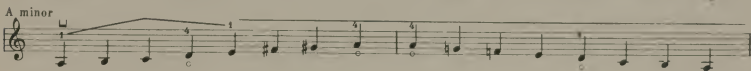
Scales for violin within one octave.

(FOR BEGINNER)

HUBERT BAUERSACHS.

SIGNS { \sqcap Down bow.
 — Keep finger down on one string.
 — Keep finger down on two strings.
 1 2 Half position.

NOTE: The long and short dashes over the notes indicate that the finger should remain on the string to the end of the dash.
 "Preface" should be read before practicing these scales.



A major



A major within (two octaves)



F# minor



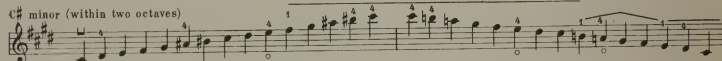
E major



C# minor



C# minor (within two octaves)



B major (enharmonic to Cb major)



B major (within two octaves (enharmonic to Cb major))



G# minor (enharmonic to Ab minor)



G# minor (within two octaves (enharmonic to Ab minor))

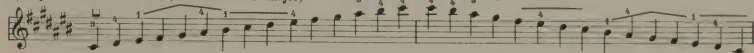
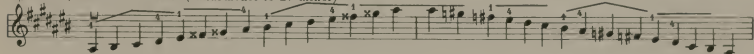


F# major (enharmonic to Gb major)



D# minor (enharmonic to Eb minor)

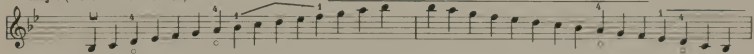


C \sharp major (enharmonic to D \flat major)C \sharp major (within two octaves (enharmonic to D \flat major))A \sharp minor (enharmonic to B \flat minor)A \sharp minor (within two octaves (enharmonic to B \flat minor))

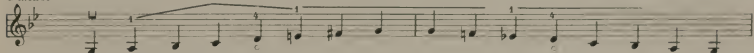
F major



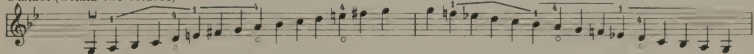
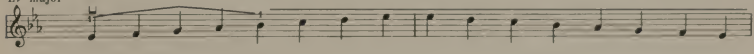
D minor

B \flat majorB \flat major (within two octaves)

G minor

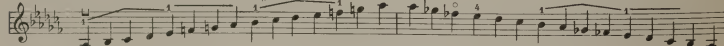
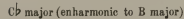
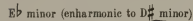
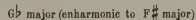
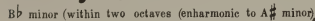
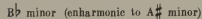
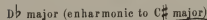
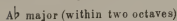


G minor (within two octaves)

E \flat major

C minor







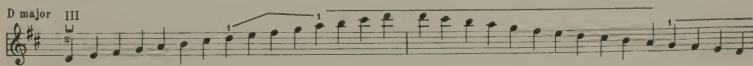
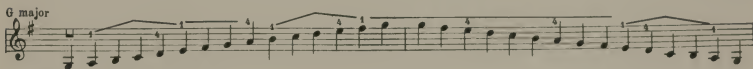
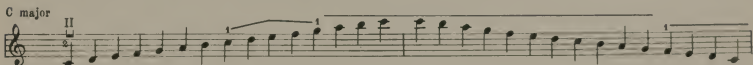
Scales for violin within two octaves

(FOR AMATEUR)

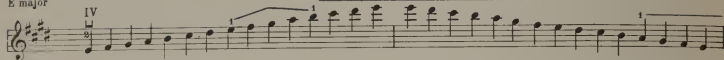
HUBERT BAUERSACHS.

SIGNS {  Down bow.
 VI Roman numerals above the scales indicate the position in which the scales should be played.
 — Keep finger down on one string.
 Keep finger down on two strings.

NOTE: The long and and short dashes over the notes indicate that the finger should remain on the string to the end of the dash
 "Preface" should be read before practicing these scales.



E major



C# minor



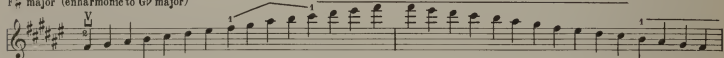
B major (enharmonic to Cb major)



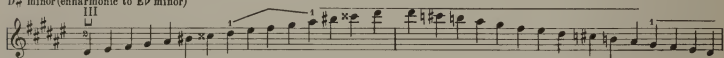
G# minor (enharmonic to Ab minor)



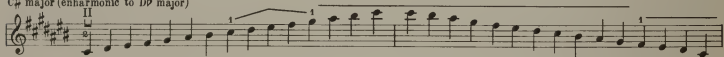
F# major (enharmonic to Gb major)



D# minor (enharmonic to Eb minor)



C# major (enharmonic to Db major)



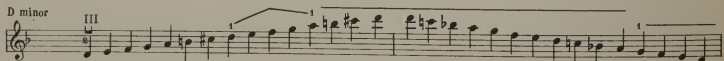
A# minor (enharmonic to Bb minor)



F major



D minor



Bb major



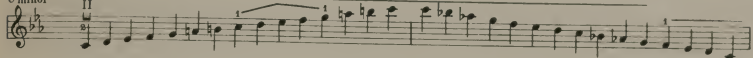
G minor



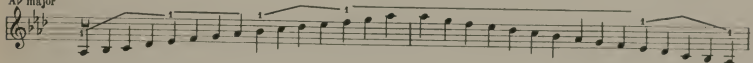
Eb major



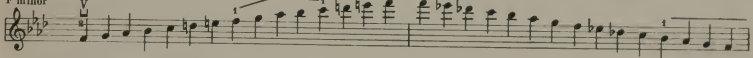
C minor



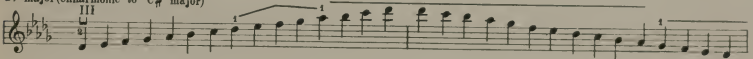
Ab major



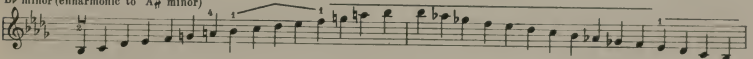
F minor



Db major(enharmonic to C# major)



Bb minor(enharmonic to A# minor)



Gb major(enharmonic to F# major)



Eb minor(enharmonic to D# minor)



Cb major(enharmonic to B major)



Ab minor(enharmonic to G# minor)







Scales for violin within three octaves.

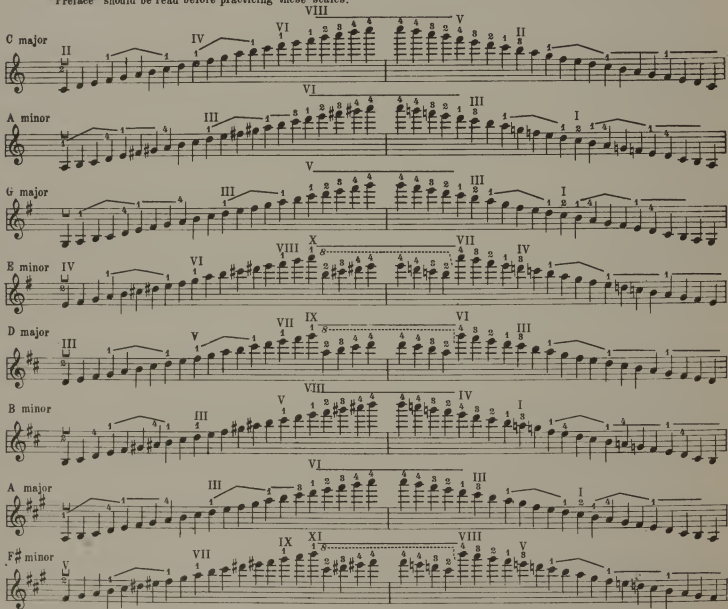
(FOR PROFESSIONAL)

HUBERT BAUERSACHS.

SPECIAL NOTICE: All scales (within three octaves) beginning with the second finger change positions on the tenth, sixteenth, and eighteenth note of the scale ascending, and twenty-seventh and thirty-first note descending. By this method thoroughly practice (C major and C minor) for example, and all the other scales beginning with the second finger are easily mastered. This method applies to all scales in (three octaves) with the exception of G major, G minor, A flat major, A flat minor, A major and A minor.

SIGNS.  Down bow.
 VI Roman numerals above the scale indicate the position in which the scales should be played.
 — Keep finger down on one string.
 — Keep finger down on two strings. $\frac{1}{2}$ Half position.

NOTE: The long and short dashes over the notes indicate that the finger should remain on the string to the end of the dash.
 "Preface" should be read before practicing these scales.



The musical score displays ten scales for violin, each within three octaves. The scales are arranged in a specific order: C major, A minor, G major, E minor, D major, B minor, A major, and F# minor. Each staff shows the scale ascending and descending, with fingerings (1-4) and positions (Roman numerals I-VIII) indicated above the notes. Some scales have long and short dashes over notes to indicate finger retention. The scales are arranged in a specific order: C major, A minor, G major, E minor, D major, B minor, A major, and F# minor.

E major

C# minor

B major (enharmonic to Cb major)

G# minor (enharmonic to Ab minor)

F# major (enharmonic to Gb major)

D# minor (enharmonic to Eb minor)

C# major (enharmonic to Db major)

A# minor (enharmonic to Bb minor)

F major

D minor

Bb major

IV VI VIII X VII IV

II IV VI V II

V III IV I

II V II 1/2

V VII IX VIII V

III V VII IX VI III

II IV VI V II

VI III

V VII IX VI III

III V VII IV I

V

G minor

III

IV

E \flat major

VI

VIII

X

VII

IV

C minor

II

IV

VI

VIII

V

II

A \flat major

III

VI

III

I

F minor

V

VII

IX

XI

VIII

V

D \flat major (enharmonic to C \sharp major)

III

V

VII

IX

VI

III

E \flat minor (enharmonic to A \sharp minor)

III

V

VII

IV

I

G \flat major (enharmonic to F \sharp major)

VI

VII

X

XII

IX

VI

E \flat minor (enharmonic to D \sharp minor)

IV

VI

VIII

X

VII

IV

C \sharp major (enharmonic to B major)

II

IV

VI

V

II

A \flat minor (enharmonic to G \sharp minor)

III

VI

VIII

I

Thirteen scales for violin within four octaves.

(FOR ARTIST)

HUBERT BAUERSACHS

SIGNS {
 — Down bow.
 — Keep finger down on one string.
 — Keep finger down on two strings.

G major

G minor

A^b major

A^b minor (enharmonic to G[♯] minor)

G[♯] minor (enharmonic to A^b minor)

A major

A minor

B^b major

B^b minor (enharmonic to A[♯] minor)

A[♯] minor (enharmonic to B^b minor)

B major (enharmonic to C^b major)

C^b major (enharmonic to B major)

B minor

EIGHTEEN COMPOSITIONS FOR VIOLIN AND PIANO

(FIRST POSITION)

"My Own" Valse No. XIII

HUBERT BAUERSACHS, Op. 39.

Tempo di Valse. $\text{♩} = 72$

"Valse" Op. 40, No. XIV

HUBERT BAUERSACHS, Op. 40.

Tempo di Valse. $\text{♩} = 80$

"Mazurka" in C No. XV

HUBERT BAUERSACHS, Op. 41.

Tempo di Mazurka. $\text{♩} = 132$

f Con brío

"Drifting" No. XVI

HUBERT BAUERSACHS, Op. 42.

Moderato. $\text{♩} = 116$

mf Con espressione

"Gavotte" in C No. XVII

HUBERT BAUERSACHS, Op. 43.

Tempo di Gavotte. $\text{♩} = 72$

spiccato

"Mother's Love" No. XVIII

HUBERT BAUERSACHS, Op. 44.

Andante. $\text{♩} = 100$

mf con espressione

4

Hubert Bannache, Op. 18

Tempo di
Mazurka.

f *Can. br. e staccato*

ff *tr.*

P *rit. e s. largando.*

f *rit. e largato.* *ritardando.*

ff *tr.*

f *molto più mosso* *meno mosso.*

Special Notice: Success passage marked **(R)** is to be played with the muscles of the right arm contracted in the highest tension, as if carrying a great weight, with great rapidity, and without the bow leaving the strings.

Dedicated to my pupil Miss Katherine Younce, Chester Ill.
Six compositions for Violin and Piano
(First to Third Position)

Robert Barronachs, Oe. 275

Handwritten musical score for "Allegro" in G major, Op. 10, No. 3 by Frédéric Chopin. The score is written for piano and includes staves for treble and bass clef. It features various musical notations such as notes, rests, and dynamic markings like "p" and "f". The tempo is marked "Allegro" and the key signature is one sharp (F#).

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Violence

Allegre non troppo brava

HILBERT, BATHURSAUER

Opus 34, 1929 by M. T. Beaucourt & Co.

Dedicated to my people Mr. Lucas I Paul Odom the

VEGETATION

H. J. 2000. *Journal of the American Veterinary Medical Association*, 268: 1041-1042.

Allegretto vivace
Franz Schubert

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Violin & Piano

By

Hubert Bauersachs

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Twilight No. 2 - - .50	xLove Song - - - - .50
Mazurka No. 3 - - .50	xReverie - - - - .50
A Dream No. 4 - - .50	Fantastico Caprice - - .80
Cradle Song No. 5 - - .50	Mazurka No. 4- - - .65
Gondoliera No. 6 - - .50	Momento Musicale - - .65
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Treue Herzen No. 12- .50	Adagio Cantabile - - .50
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Liebeslied For Two Violins and Piano) - - 1.00	

SCALES FOR VIOLIN

For Beginner, Amate ur, Professional and Artist 1.50

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